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reports  
interviews**



**„Painting Fury”**

**RTL-TV / TV Bruxelles 1993 /Youtube**

Mounting:

TV Brussels - an exhibition by Maciek Podsiadlo at the Galerie Damasquine, at the workshop - Atelier R.Husson, and RTL TV report - RTL Studio.

Brussels 1993

[video...](#)

### We are surrounded by clichés and stereotypes

Interview with Maciek Podsiadlo: artist, painter, designer, interior designer, furniture maker, master metalworker.

Q: I find it difficult to get to the heart of your work. I think all the paintings are good. I find it hard to choose the best one. If I had to buy a painting, after hanging it on the wall, I would be torn apart by its cognitive dissonance. It might stop pleasing me, because I would be convinced that there were better canvases in your gallery. So, what is a painting for you? What determines its value?

A: It may be because the intensity is fairly uniform in my case, because I either accept the painting or rework it... So, intermediate stages, and what is imperfect according to my perception criteria cannot be accepted... Each one must be, at that moment, the only and final one.

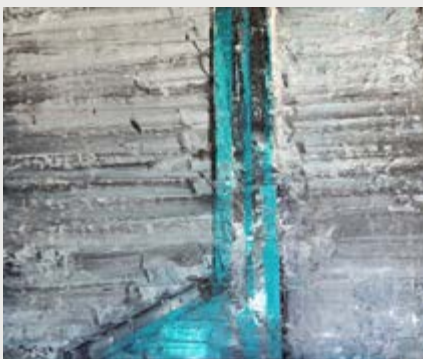
From my point of view, a painting has always been a construction, a formal structure that is supposed to transport me first, and then the spectator, if he was not made indifferent by the conventional way of reacting to art; he can then have an intuitive and/or sensory perception in the same way that you react to people. Either like or dislike. Same with taste of food: like or not – immediate reaction like when you read a sign. The meaning of the illusory painting space must be univocal so that you can go deep into the medium – it is, at least for me, slightly dreamlike.

Q: I look at some of your paintings from the first period of creativity, and I notice they are abstract with a touch of – as you said – dreamlike quality. Have you always perceived the world in an abstract way or have you come to it through a more traditional painting?

A: I started in a very conventional way, with studies at the Academy. By working from models, my paintings have gradually evolved. I was then conquered by abstraction. Jacques Muller and Christian Rollet were teachers who had a very strong influence on me.



After graduating from the Academy of Fine Arts in Brussels, I followed an internship in Krakow (1987). At that time, I was blocked with one of my paintings for a long time. So I invited Jerzy Nowosielski to come and meet me to review my work brought from Belgium. I shared with him my doubts related to the above-mentioned painting, where there was no longer the slightest sign of figuration, even scattered, while yet, that canvas mysteriously exalted me despite everything. Without any hesitation, he told me that the painting was complete as it was. That gave me such a boost, resulting in a flow of inspiration from which sprang a series of paintings in which the dynamic construction made me euphoric. After that, I went into exile in Warsaw, in 1989 and on June 4 my son, Mathias was born. We could observe the first signs of freedom in Poland, but I refused to get too involved in this new reality of the Far West.



After my return to Brussels, my production was quite substantial. The series called „study for an archetype of the landscape” (inspired by the titles of F. Bacon’s studies) has a common point, some-thing recognizable – above all organic, whose construction axis was a line and a point, resulting in LANDSCAPE. This large series was painted over a period of 4 years. It was crowned by a series of exhibitions, sales, and a certain reputation. Despite my efforts to escape, the routine accompanying preparation of exhibitions, strategy, contacts with galleries and formal activities related to self-promotion, was extenuating for me...

The illusion of recognition was not enough. I wanted to be independent from the market and from the institutions that I found rigid, despite the signs of flexibility, but in fact routine and academic in their twentieth century way, especially in their selection strategy.



In 1996, I embarked on a professional bread winning career, which was extremely successful as I am a perfectionist. The aim was to carry out industrial-type metal works in Brussels. Design ironwork, interior layout of shops, but also decorations for bars, clothing stores, apartments, gardens and decorations for events. At the same time, with my wife, we opened our first Oriental-Asian style shop based on ethnic decoration. Furniture, carpets, jewelery, objects from the Near East and the Far East.

(Pas dans le français) A: Why have you not entered the art market with your works since your return to the country? The market in Poland has also developed. One can have the impression that recognized artists make a lot of money by selling their paintings. Of course, before you become a recognized artist, you have to overcome many twists and turns. Why didn't you emerge in this business?

Q: Perhaps because especially in my country these twists and turns terrify me... I have the impression that quite simply almost nobody is interested in art. Over the past two or three decades, people have become indifferent to art, and as we usually reproduce mostly foreign motifs, because we just lack real life with art – we do not understand it, we treat it instrumentally. I do not see the exhibition curators interested in art; only the promotion of certain art, that is to say prestige and commerce, real art lovers may eventually emerge.

In the art market, I would distinguish at least three categories in which I do not personally fit into, and that is perhaps why I postpone the moment of entering it with my works.



The first category is the novice collectors' market. These are works in the basic price range – it is a market for young artists where I do not belong. I am 52 years old and due to my age, I should be in a different market category. A market for novice collectors is necessary, because we know that over time, these small collectors will offer growth opportunities. The educational aspect is also important here.

The second category is that of artists with some achievements in form of individual exhibitions and awards that fill the commercial gallery with paintings from – sorry for the expression – from serial production, there are also artists with an academic career. In fact, in that art market I miss art. Finally, the third category, the most expensive works of the most famous contemporary artists, the post-war generation, mostly dead. A Warsaw art dealer said there were five of those, the sixth is Fangor because he also died...

Regarding my experience: I participated in a group exhibition in Reszel. The exhibition was really at a decent level, nicely organized by the then director Diane Stajszczak. An exhibition that she in-vented herself, showing the achievements many artists, let us call them Masurian, there were no celebrities there. Her hierarchical superior, summed up her opinion: „they are such insignificant art-ists...” In short: you can be good, create beautiful paintings, but if you are not known, no one will exhibit your works or buy them... no one will even see them. At a time when artistic quality is secondary to CVs, connections, belonging to a social or perhaps political group, artists enter the under-ground of despair.

For decades, we have taste for auction. In the West, and now in Poland, individual galleries have their auctions. Artists exhibit paintings to appear on the market. Participation in the auction is a marketing move; the fact is that the name must circulate as often as possible. If the right quantity of works is not delivered to the market, does not participate in auctions, the artist does not count in fact.

Q: Coming back to painting, for the artist it is probably as difficult to get back to practice as it is for a football player to play after a complicated knee operation. A blockage, perhaps as before the visit to Nowosielski?

A: Unfortunately, for 17 years, I have postponed my return to painting....

In 2006, I bought a property in the Masuria region of Poland also to help me resume painting, because never, over the years, had I lost hope that one day when all was well I would be painting again.

This is the reason why I preferred to stop all my activities in Belgium.

In 2012, when I visited friends in Geneva, being far from home, my property and the daily torment, with the sole aim of running on the hills of Dardagny, I started to paint again. Firstly without great effort, after three days small shapes appeared and surprised me with their freshness.

I am used to being totally open to what by chance fortune may bring, because in no case do I want to limit myself to any standard.

I absolutely want to be flexible in all eventualities with an eye as fresh as possible, the most open and the most creative with what the unconscious dictates to me. In two words: This cannot be something that I have already known.

There was also a fruitful stay with friends, the Renes, on Śniardwy Lake.

In 2016, I painted 7 large canvases, about 3 × 3 on average, commissioned by Andrzej Jakimowski for the film „Once Upon a Time



in November” (2017). It was a revelation for me because I had never painted on command – in a short time I had to conform to someone’s vision and realize it by my own means of expression.

I met Francis Bacon in London years ago (1985). Pas dans le français That encounter was worth as much as an artistic exchange with J. Nowosielski. From the meeting, which took place in fairly chaotic circumstances, I was retained that it was difficult to find young artists among all the clichés and stereotypes that surround us. By the way, I feel like a lot of effort is going on right now, not only bypassing the clichés, but by confronting them. It is a dead end, where – differently – the cli-ché still prevails. I have an impression of the intrusion of the Internet, digital crowds, the glut of easy images, perfect visual tricks; in the end it will cause trends to turn, back to the sacred art of painting, to the next renewal.

Interviewed by: Piotr Posada, 2017

[www.newsbar.pl](http://www.newsbar.pl)

maciek / Paintings 1989-2019 / Youtube

Slideshow:

Choice of around 100 works, 1989-2019.

Oil, acrylic, charcoal, canvas, wood ... dimensions from 10 cm to 200 cm.

[video...](#)





## Throw the camera



An artist lives in the north of Poland. Settled, he paints, sculpts, creates, solders, planes

An artist with a capital „A”. Talking to this kind of man is a kind of spiritual feast. When a shocking concept comes up during the conversation, it becomes difficult to go to sleep at night. I am proud it happened to me, it is something quite uncommon!

The artist affirms that art and culture are in opposition. He finds it absurd to have a joint ministry for art and culture.

The definition of the artist is very large and includes a negative note. On the other hand, culture is as rigid as an Englishman's starched collar.

The promotion of culture is foreseeable. Classicism in music, theatre, literature, etc. The renewal of a philharmonic space or the financing of a museum are self-evident.

But not ALL museums! Let us take apart the term „Museum of Modern Art”. The term itself is an absurdity. Artists feel the freezing breath of Culture. How does a work of contemporary art qualify to have its place in a museum? The best example is the Impressionists, who were ridiculed in their first exhibitions by the cultural public, which was a huge mistake of Culture in art appreciation.

Decisions to support Art are not compatible with culture. And they should be different! Culture is the conservation of something which among (other things) softens manners.

Art is not quite politically correct – as we already know from History. And so it should be. Artists break codes, outrage, insult.. they open doors and their spirit at last becomes part of culture. But the road is difficult.

The Ministry of Art should be separate from that of Culture by several buildings at least! The Head of the Art Department should be freed from etiquette and seriousness. Management rules for Art should be fluid and emotional. And the Museum of Modern

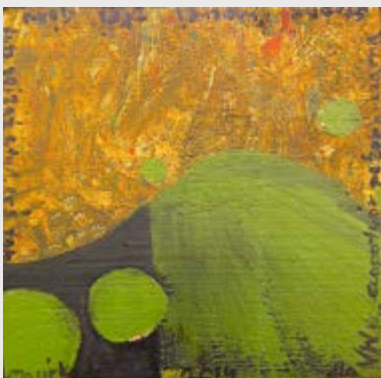
Art building should be auctioned off. The Minister for Art should encourage artists. The Minister for Culture rather discourages experimentation, suppresses performances, hides images, and this is not specific to Vistula's policy, but is the current practice of world „cultural bureaucrats”.

To return to impressionists, some of which were nearly starved by the world of Culture before they added them enthusiastically to the pantheon. But to stay with the conceptualists who (and it is not just me!) can never find either reason or affection! And yet they have had a career and are fighting obesity! Culture will probably need another 100 years to integrate them, or to forget them...



The contemporary public does not understand art enough to combine it with culture.

Art and culture are engaged in permanent combat. Culture is heavier in this arena. It will always stun the rebel artist who sees the next 100 years before him. Culture goes back thousands of years, and these thousands of years are its strength. Art still has a negative number in age!



We need both, but do not connect them ! Let us learn about culture and let art live simply.. without being obliged to follow the tracks!

These works were spoken in the north of Poland. An interesting fact, this Poland also speaks..

Mirosław Olędzki

Okiem Kamery (Throw the camera), 2017 r.

## Other realization

Decorative projects, design,crafts, projects:  
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Ecological modular furniture.  
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Frescoes - elements of the scenery for the film “Once upon a time in November”, directed by A. Jakimowski, 2017.  
[more...](#)

